7-21-2004

Dear Eric,

I am returning your Virginia forgeries. None of them are particularly artful or devious. Alan has a few that are very devious and obviously meant to be passed as real varieties. Enclosed is the information concerning each of your coins for your files. I have still not started work on the forger paper, but am happy to be gathering the data for it.

I am also enclosing my latest updates on the Virginia attribution guides. I am very proud of these, though they are still flawed. You will note that the reverse Q has been moved compared to the last 7 harp string reverse guide I set you. It makes more sense in the new position. I will say that the one that gave me the most problem was the "with-period" obverse!!! I sweated over this one for weeks. What is missing for these guides is an explanation for what I mean at each decision point. I will have to work on this over the next few months. I received a set of photographs from a collector friend in Canada which will also allow upgrades for many of the photos in all the guides. They are in color and will each need a lot of work in my computer program to enhance, decolorize, etc.; but I think in the end, many will be good enough to replace many of the existing images.

I miss not hearing from you by email. I must admit that I have not been as active in the Virginia e-group as I could be but I have been pursuing my own windmills. I hope to be able to travel to Cardiff in the next year or so, and view the Virginia artifacts myself. I have also been spending a lot of time looking at different die states of the Virginia coins that will unlock more of their secrets.

I will be away for about two weeks starting next week and probably will not be able to get any email. My wife and I are taking our children to Italy (High School graduation present for my daughter) and evidently internet access is questionable over

there. I must admit that I may go into withdrawal, not being able to get email!!

I hope all is well with you and your wife; and hopefully, I will be able to actually visit you in person someday soon.

The very best regards,

Roger A Moore
435 E Camden Ave
Moorestown NJ 08057-2237

Newman's Virginia Forgeries

1) "Large planchet" (# 147 on envelop) "Cast copper plated Made by Pete Rosa using name of Getz Bubble over left upright of R in REX"
    a. Wet weight – 159.3
    b. Dry weight – 177.3
    c. Specific gravity – 9.85
    d. Diameters - 28.0 X 28.0
    e. Axis – about 195

2) "Fake" (# 146 on envelop) "Weak cast, Dark gray, Not metal showing graphite"
    a. Wet weight – 88.3
    a. Dry weight – 97.4
    b. Specific gravity – 10.7
    c. Diameters - 24.6 X 24.2
    d. Axis – about 180

3) "Pewter cast for copper plating"
    a. Wet weight – 108.3
    a. Dry weight – 122.4
    b. Specific gravity – 8.7
    c. Diameters – 25.0 X 24.8 – thickness 2.1
    d. Axis – about 180

4) "Forgery Period after S 7 strings Marked COPY on obverse strong. Bright red. Struck from false dies. Thickness uneven on planchette (sic) edge." "Larry Bell …"
    a. Wet weight – 118.7
    b. Dry weight – 134.1
    c. Specific gravity – 8.7
    d. Diameters – 26.5 X 26.5 – thickness 2.0 – 2.6
    e. Axis – about 225

WITH-PERIOD OBVERSES

"R"EX LINE

ON OR CLOSE TO "E" (20, 21, 22, 24)

LOWER "I" LINE IN GEORGIVS

ON OR ABOVE "." AFTER REX

24

BELOW "." AFTER REX (20, 21, 23)

FIRST "E" LINE

ON "R"EX (21, 23)

III "." REX POSITION

"." LOW TO BASE OF III

21

"." HIGH TO BASE OF III

23

ON R"E"X

20

ON OR CLOSE TO "O" (22, 25, 26, 27, 28, 29)

LOWER "V' LINE

ON R"E"X (22, 25, 26, 29)

R"E"X LINE

ON MOUTH (22, 25)

UPPER II"I" LINE

ON "G" AND ABOVE EYE

22

BELOW "G" AND ON EYE

25

BELOW MOUTH

26

ABOVE R"E"X (27, 28)

"S" TO HEAD

CLOSER

28

FURTHER AWAY

27

ABOVE MOUTH

29

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NO-PERIOD OBVERSES

"S" LINE

CLOSE TO THIRD LEAF (5, 6, 7, 9, 12, 13, 16)

FAR FROM THIRD LEAF (1, 2, 3, 4, 8, 10, 11, 15)

MIDDLE OF LOWER "V" LINE

CLOSER TO "X" THAN "E" (5, 7, 9, 16)

CLOSER TO "E" THAN "X" (6, 12, 13)

MIDDLE OF LOWER "V" LINE

BELOW "E" (2, 3)

ABOVE "E"

ON OR CLOSE TO "E" (1, 4, 8, 11, 15)

"X" TO HAIR CURL

CLOSE

VERY CLOSE

FAR (9, 16)

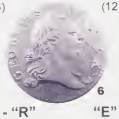
5

7

"." TO "R"

CLOSER

FURTHER (12, 13)


6

"S" TO HEAD

DISTANT

CLOSE

2

3

10

"III" - "." - "R"

"." – "R" CLOSER

9

"III" – "." CLOSER

16

"E" LINE

ON MOUTH

12

BELOW MOUTH

13

"X" - "."

"." BELOW CENTER OF "X" (1, 15)

"E" LINE

ABOVE MOUTH

15

ON MOUTH

1

"." ON CENTER OF "X" (4, 11)

"X" TO CURL SPACE

DISTANT

4

CLOSE

11

"." ABOVE CENTER OF "X"

8

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6 HARP STRING REVERSES

FIRST HARP LINE

LINE INTERSECTS LOW

LINE INTERSECTS HIGH

A

B

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7 HARP STRING REVERSES

1ST HARP STRING LINE

LOW
(E, F, G, H, K, P, Q, T)

VERY LOW
(M, N)

MIDDLE

HIGH
(D, J, O, R, S)

LOWER CENTRAL LINE

TOUCHES "N"
(E, F, G, H, K)

ABOVE "N"
(P, Q, T)

RIGHT LEAF TIP TO "I" BASE

CENTRAL

RIGHT

T

P

UPPER "A" LINE

ON "I"
(E, F, G)

ABOVE "I"

BELOW "I"

K

H

UPPER CENTRAL LINE

"R" BELOW

G

"R" ABOVE
(E, F)

RIGHT LEG OF "N"

BETWEEN "I" AND "R"

F

ON "R"

E

UPPER "A" LINE

ON "V"

ON "I"

M

N

UPPER "A" LINE

BELOW "V"

ON "V"
(D, J, R, S)

O

LEFT LEAF TIP TO "A" BASE

LEFT OF "A"

MIDDLE OF "A"
(D, R, S)

Q

J

RIGHT LEAF TIP

LEFT OF "I"

CENTER OF "I"

D

"R" LINE

ABOVE "I"

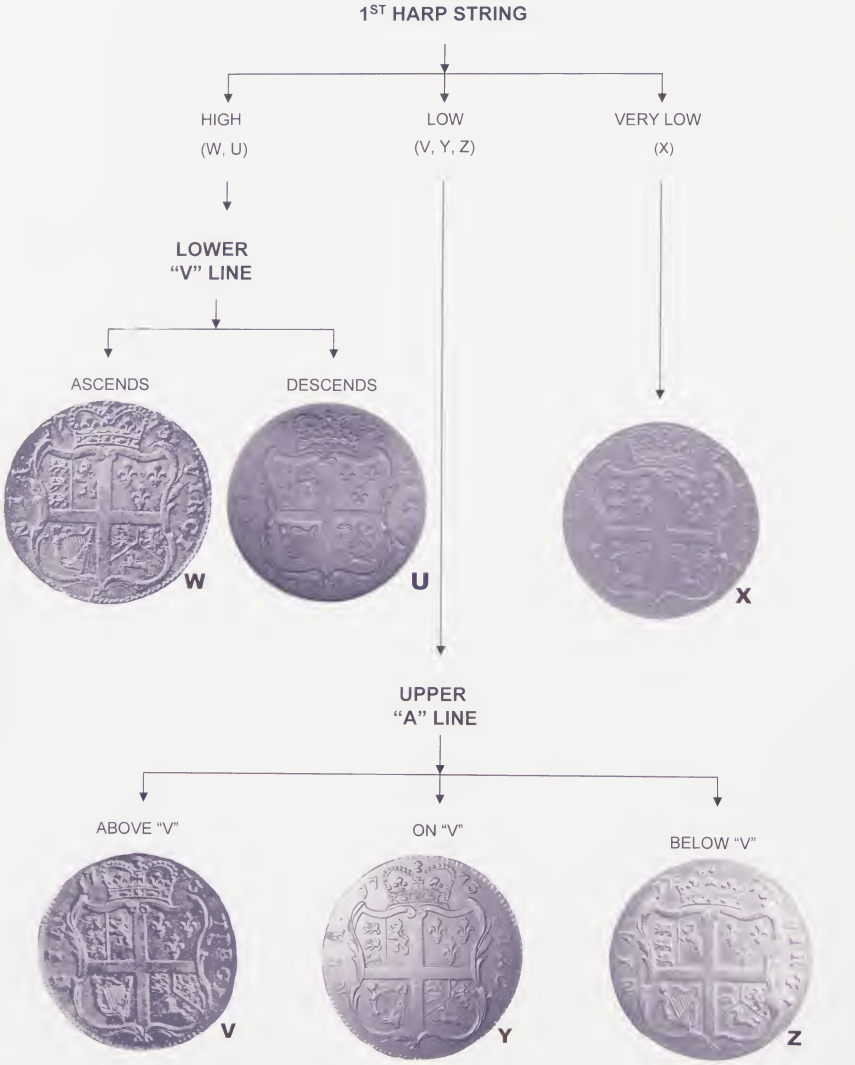
S

ON "I"

R

MOORE 7-11-2004

8 HARP STRING REVERSES



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